

Washington Faces Two Weeks of Follies--Nora Bayes and Robert Warwick Coming Next Week

Greenwich Village Beauties at Poli's Tomorrow Ziegfeld's Marvells at National Next Week--"The Dreamer" Comes to Garrick, Nora Bayes to Belasco.

By LOUIS ASHLEY.
More Follies.

Washington is not to be permitted to catch its breath after witnessing the amazing beauties of the Greenwich Village Follies before Flo Ziegfeld unfolds his fourteenth edition of the truly famous Ziegfeld Follies at the National Theater.

Naturally the members of the smart set, those who delight in seeing and hearing all the latest snappy stuff, and those who have been saving up for this one plunge into the theatrical world will all be there next week when Ziegfeld's Follies starts off a wild week.

There are some 200 entertainers in the company coming next week to the National Theater. Prominent among them are Fanny Brice, Mary Eaton, John Steel, Ray Dooley, Van Schenck, W. C. Fields, Carl Randall, Bernard Granville, Jerome and Herbert, Moran and Mack, Doris Eaton, Margaret Irving, Jessie Reed, Olive Vaughn, Helen Shea, Eva Brady, Florence Crane and Addison Young.

The 1920 edition of the Follies is the result of arduous work on the part of Irving Berlin, Gene Buck and Dave Stampfer. Victor Herbert has written the incidental music, which is sufficient notice of its worth.

The piece is staged in two acts and twenty-two scenes, all of which were painted by Joseph Urban.

What are there any pretty girls? Why, my lady, it's street'll be filled with them all next week, each and every one headed for the National Theater. Yes, some will be going into the stage entrance. The rest will be watching them do it.

NORA BAYES IS COMING.

Nora Bayes, a great favorite in Washington, is coming back to the Capital. She will be at the Shubert-Belasco next week.

Miss Bayes, who is now her own manager, by the way, has a new musical play, "Her Family Tree." It enables her to wear many, many costumes of as many different ages in tracing back her family tree. Indeed, there are said to be 200 different costumes worn by the company during the performance. They are not modern, either, but of the gorgeous styles of the Middle Ages.

Miss Bayes is supported by Julius Tannen, an intimate dancer, Dan Roberts, Frank Morgan, Florence Morrison, Almeda Fowler, Jerome Brenner, Thelma Carlton, Tom Bryan, Uma Fleming and a large chorus of good looks.

At Poli's a reformed screen star, Robert Warwick, will be seen in a mystery play, "The Dauntless Three." Mr. Warwick has not been seen on the spoken stage for five years, but he has made his name as a fighter or himself in the pictures and will undoubtedly see many of them during his stay in the Capital.

"THE DAUNTLESS THREE."

Mr. Warwick, last seen in Charles Frohman's all-star cast in "A Celestial Case," is in "The Dauntless Three," a mystery play written by Horace Annesley Vachell and Walter Hackett. It deals with the endeavors of a detective and a band of criminals to obtain possession of a fabulous blue diamond, the "Princess of the South African mining company. Its four acts are located in London, Constantinople, Paris and back again in London.

Prominent in the support of the star is Estelle Winwood, a young English actress last seen in A. H. Woods' production, "Too Many Husbands."

At the Shubert-Garrick, beginning Monday, November 15, William A. Brady will present Alexander Carr, in "The Dreamer," written by Jules Eckert Goodman. This play has been making good for many weeks at the Princess Theater, Chicago, and is expected to be quite as entertaining here.

NOW FOR THE FOLLIES.

"Way up at the top of this column something was mentioned about some Follies. Well, here's something else again. This is about the Greenwich Village Follies, which get under way Monday night at the National Theater. In many ways the Greenwich Village show is different from anything ever attempted before, but it carries with it the same appeal to the eye and ear, as much to the one as to the other.

If the truthful advance man be believed, the Greenwich Village Follies possess much of that artistry usually associated with the Ziegfelds, and it is no wonder that John Murray Anderson, producer of the revue, has teased aside all wood and canvas, using only waves of silk, satin and velvet tapestries for his settings.

At the Shubert-Belasco, which makes its debut as an opera singer in Melbourne, New South Wales, where he studied music and dancing under Mme. Emma Nevada, Ted Lewis, the jazz king, Al Hawn, a burlesque dancer, and Verna Gordon, whose marionette dance features the show; Jane Carroll, the petite; the Hickey brothers, and a host of others will strive to keep you from falling asleep.



Boudoir Girls in "I Want a Daddy" number "GREENWICH VILLAGE FOLLIES" - Poli's

"When We Are Young" Will Be Seen At Belasco For a Week

The Messrs. Shubert will present "When We Are Young," a comedy by Kate L. McLaurin, with Henry Hull as the featured player, at the Belasco Theater this week beginning tomorrow matinees Wednesday and Saturday.

Henry Hull was last seen in "29 East," in which he appeared for two years, before which he had made a great hit in "The Man Who Came Back." He will be supported by a brilliant company which will include George Marion, Winifred Lenihan, Frank Monroe, Grace Reals, Florence Carpenter, Dorothy Day, Oliver Hall and Gertrude Clemens.

George Marion was last seen in "Toby's Bow," in which he made a great hit. Mr. Marion is considered one of the great character actors on the American stage. He is also one of our greatest producers, having staged "Madame X," "Everywoman," "The Merry Widow," "The Prince of Pilsen," and all of Anna Held's successes.

Winifred Lenihan has been on the stage but a short time, and appeared lately with Richard Bennett in "For the Defense," in which she made a great hit.

Frank Monroe will be particularly remembered as Doyle, the detective, in "Alias Jimmy Valentine," and other pieces.

The locale of the play is New York. The immediate present. Henry Hull's role is that of a young man who has run through a large fortune.

George Marion Ranks As Great Character Actor of Experience

George Marion, who will be seen in "When We Are Young," with Henry Hull, at the Shubert-Belasco Theater this week, beginning tomorrow, is one of those modest persons who, despite the fact that he has staged some of the greatest successes known to the American stage, is one of the abject actors known to the theater.

Mr. Marion's greatest success made in recent time was that in "Toby's Bow." He is easily the greatest character actor of our day.

George Marion began his stage career in San Francisco as a pianist. It was with one of the many minstrel troupes which flourished by the Golden Gate in those days. He played the gamut of characters required in such organizations, and at length took the long trip to New York, and there was as great a success as he had been on his native head.

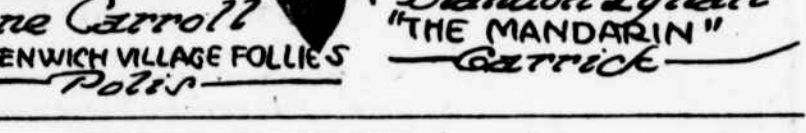
Mr. Marion's first appearance in New York was in 1885 at the old San Francisco Minstrel Hall. There he gave his famous Italian specialty which had created a furore, as the Italian dialect was not then so commonly used on the stage. Among the famous stories as told at that time were "Christophoro Colombo," "George Washington," and "The Italian Baseball Game."

The next three years following this engagement Mr. Marion spent with Jett's "A Frase Monkey." Mr. Marion was two years director of the famous Boston Museum. Then he created the part of the minister to Dahomey in "Texas Steer," appeared as the French scientist, Brady, in "Polar Star," and made a tour with Frohman Comedians in "Never Again."

Mr. Marion's most pronounced success as an actor was his character of an old lady in "Blue Grass."

HAS NEW SIGN

One of the largest and most attractive electric signs in the city now adorns the roof of the Garrick Theater. It is triangular in shape and can be seen from almost any point in the downtown section. It contains simply the name of the theater and the word "burlesque," and the letters composing it are each six feet in height.



Jane Carroll GREENWICH VILLAGE FOLLIES - Poli's

"The Mandarin" Opens Tomorrow At Shubert-Garrick For a Week

"The Mandarin," described as "a play of another world," which is known to be Herman Bernstein's adaptation of the somewhat sensational dramatic work now played in more than twenty cities of continental Europe, will open tomorrow night at the Shubert-Garrick Theater for an engagement of one week.

While "The Mandarin" has something of mystery and a psychological treatment of a chain of dramatic action, it is told that its other world spoken of does not indicate a spiritualistic story, but instead shows an abnormal existence created by a young man whose pursuit of women grows more and more exciting so that he finally forgets and steps beyond the line of reality.

"The Mandarin" was produced abroad by Max Reinhardt, foremost genius of the European stage, and its success was immediate, its appeal being to lovers of the unusual in dramatic story and to the intellectual who recognized in it food for much thought.

The play is to be given as broad, with the special music written for it by Fritz Kreisler, the noted violinist, and also the unique decorations, substantial stage settings, and special mechanisms originally planned for it.

Mr. Bernstein is known to have spent many months in preparation for the American premier of "The Mandarin," and its cast shows an uncommon gathering of players; its principal figure being that of Brandon T. Kelly, a safe cracker, who, while serving his country at the French battlefront, undergoes a change of character. On his return home he falls in love with the daughter of his former gang leader and he inspires him with the desire to "go straight." He becomes a policeman and once he assumed the uniform, there is action every minute. But throughout it all Kelly proves that his reform is permanent.

Mario Majeroni will play the title role, which in spite of its suggestion by Fritz Kreisler, the noted violinist, is a light comedy, and even in musical comedy has put him in a fair way to be judged the most versatile of modern American players.

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Louise Orth, who has been the inspiration for many artists and is blond beauty was seen in the leading roles of "The Wanderer" and other works; Amy Dennis, Robert Taber, the English character actor and pantomimist, and Arthur Allen, player of eccentric comedy parts, are other of the principal players in this cast, which much has been written in praise.

HORTIZ MINSTRELS ARE AT COSMOS FOR A WEEK

Nine breezy entertainers, direct from Atlantic City's Steel Pier, presenting an old-fashioned, first-class minstrel show, will headline the Cosmos Theater bill this week. It is the well-known Hortiz Minstrel aggregation, and presents an entertainment that ranks with the best of its kind. Another big feature will be Gallagher and Howard in their unusual dancing specialty, "Caught in a Jam," from the New York Winter Garden list of extraordinary specialties. The show is a combination of the best of blue devils of music, and Ashe and Hyams, two clever comedians, will be next in line and with them Lallah Selbini and Peter English, English music hall favorites; Sidney and Sar-

LEW KELLY COMES WITH OWN SHOW TO CAPITAL

"The Lew Kelly Show" with Kelly, generally conceded to be the most popular as well as most distinctive comedian on the Columbia burlesque circuit, opens a week's engagement at the Garrick Theater with today's matinee.

Kelly, who originated his famous character of "Professor Dope" while with Ward & Vokes years ago, presents a new series of adventures of the genial drug addict. The audience will catch their first glimpse of him in "The Broadway Follies," a sketch filled with humor provoking situations. This will be followed by "The Mexican Boarders" in which the professor will try his hand at settling a revolution. The second half of the show will be devoted to "The Dream Man," a burlesque, rich in catchy music and clever comedy.

Kelly is supported by a cast which includes Sallie Clifford, prima donna, and a number of other players. The show is never fails to score in the many songs assigned to her; Arthur Putnam, Joe Holland, Kathleen Oden, Larrie Clifford, Margaret Haven and Doris Duval, all of whom are also the electrical effects.

The show is one of many novelties and specialties. The musical score is rich in tunes that particularly adapt themselves to whistling. The girls of the chorus, 20 in all, are good to look upon, know how to sing and dance, and go through their portion of the program with grace and vivacity.

CABARET GIRLS APPEAR IN "ACES UP" A TFOILY

Combined burlesque and musical comedy are offered this season by Messrs. Herk, Kelly and Damsel, in their annual tour of the "Cabaret Girls" company, and with something new and a new twist to the old. In its every line, patrons of the Folly Theater are assured an attraction, the superior of which has not been seen in this city in recent years.

Bert Rose, Fred C. Hackett and Earl Sheehan lead the un-makers. In addition there are Dot Barnette, soubrette superb; Ethyle McDonald, prima donna extraordinary; Mike J. Kelly, May Mack, Irene Moore, Roy Burgess and Bertha Startzman.

In support of these the facts are that before her debut on the stage with the Follies in New York at the Greenwich Village Theater, she was the favored model of such prolific photographers as George H. Ruggles, Montgomery Flagg, Joseph Lydecker, and Malcolm Strauss. In addition to her beauty and regularity of features, it was the red hair that accounted for it all.

The elementary colors of the circus printers are red on yellow, and any old lithographer or scribe either or half-tone printer will tell you that the elementary colors for illustration with some life in it are red and black. The black for the key plate, which outlines the beautiful face, and red for the touch of pink in the cheeks, the ruby lips, and the lure of the hair.

And many an old color mixer has sworn with impatience as he ground out the elusive red of the Coates.

Poli's Promises Exotic Revel With Greenwich Village Show

As evidence that the youthful theatrical season is early to be punctuated with considerable spice and flourish, comes the announcement that tomorrow night the much-talked-about Greenwich Village Follies, the unique and daring spectacle which draws its inspiration and many of its satirical maneuvers from New York's famous Bohemian community, will course into Poli's for a week of exotic revel.

As might well be anticipated of a production emanating from such an unconventional quarter, the Follies spurns the accepted blueprints which govern the construction of the revues which employ a maximum of music and femininity in their makeup. It is without the marked professional flavor which identifies its contemporaries.

To begin with, it was produced in the Greenwich Village Theater, far from Broadway's madding throng, a theater seating barely 300 persons, in a building noted for its eccentric if artistically ambitious inhabitants. For Greenwich Village, let it be known, is the community where lurks the disciple of many an unsung cult and creed, the seething center of radical "isms" where neither actions or emotions are tethered by the grim statutes of convention.

Its success was immediate. Great crowds flocked nightly to Sheridan Square to witness this artistic triumph and wonder at the daring and ingenuity of its creators. Soon the drab little theater proved unequal to the task of caring for its audiences and the Follies moved up to the incandescent district on Broadway to the New York Theater. There it broadcast the great success for seven months, the mecca of every pilgrim to the shrine of theatrical novelty and sensation.

The "Follies" weaves together a startling variety of amusement both optical and aural, in a colorful and unconventional manner. It interlaces sharp satire with uproarious burlesque, crashing salvos of jazz with lyrics that are light and airy; ultra modern fashion creations with the batiks of the ancient Hindus; stately minuets with the exotic dances of the Orient. It is indeed a spiced sequence of amazing contrasts.

Being a member of the artistic set, Miss Coates is a Hartford, Conn. girl and was educated at the Spencer School, Farrington. After finishing, she went to New York and became an artist's model. Her great beauty and intelligent disposition made her much sought after, but she confined her studio work to the above well known men. Last season she had her first taste of the theater.

Another season, perhaps, and she will be registering her name as a model in the world of the stage. She will be looking at the allegory, "Temptation," is an early looking at B. F. Keith's.

Two Are on Tour.

The eastern company presenting Booth Tarkington's "Clarepece" this season will begin an extended engagement in Philadelphia on November 15. The eastern company will begin a comprehensive tour of the South shortly before the holidays.

"It is much more interesting to play the part of a living model than to pose for a picture for a statue, even if it is painted or modeled by a famous artist," take it from Louise Orth, the blonde beauty who plays the part of the model in "The Mandarin."

Miss Orth's delicately carved features are well known to hundreds of thousands, as her hazel-brown eyes have looked out from the covers of the magazine covers and peered down from the walls of art galleries where ever lovers of art may gather.

She says: "An artist's model is well paid and if she is sufficiently in demand, her income often exceeds the salary demanded by a well-trained business woman, but posing is unsatisfactory for an ambitious girl. I never minded the strain of the tedious nature of the work and of course there is some satisfaction in feeling that the model is partially responsible for the inspiration that fires an artist to do his best work with a masterpiece of creation."

"But it is a passive satisfaction, for no matter how great the work of art may be, the glory is all the artist's. He is the genius and it is he who receives the praise."

"Now it is different on the stage where the model is the great unfold for exhibiting one's good or bad points. There is the voice which must be cultivated for both speaking and singing and all the important things which one must know how to stand, to walk with grace, to wear gowns to show their charm and that of the wearer; one must dance and dance well, not only ballroom, but athletic dances, which keep one in the best of health and in the best of personality--that's the little thing that counts more than all the rest put together."

"Yes, there's real satisfaction in playing a part where one's model is more than posing for the great picture that was ever painted--and much better for the disposition."

Miss Orth originated the title role in "Clarepece," and played Tisiphone in "The Wanderer" during its entire record-making engagement.

Otis Skinner In New Play At National

Otis Skinner will be seen at the New National tomorrow evening in a new play and in a new character, at least new to him, and one that he has never been called upon to portray in his long career, which embraces in the neighborhood of some five hundred different parts. The appearance of America's foremost dramatic actor under these conditions makes his coming Washington engagement of more than ordinary interest.

The play is the work of that distinguished novelist and playwright, Major A. E. W. Mason, and is called "At the Villa Rose." It was first produced in London early in July of the present year at the Strand Theater by that well-known actor-manager, Arthur Bourchier, and is one of the greatest successes of the present season in the British metropolis. Mr. Skinner will be seen in the Bourchier role, that of Hanau, a great French detective.

Major Mason took his story, published in book form before the war, and at the end of the world conflict found the needed mental relaxation in making over the story for the stage. He has made Hanau a totally different type of criminal pursuer from what we are acquainted with, and sets him down as an unraveled mystery that possesses every attribute of absorbing interest, dramatic situations, comedy, love, and compelling, gripping attention.

Hanau is given to light-hearted laughter, a certain Gasconade prevails his boasting from being offensive; his keen, analytical brain possesses the deductive faculty to a remarkable degree; but he is a wholly different type than Sherlock Holmes, and certainly more lovable.

Alfred Hayman, general manager from Charles Frohman, Inc., saw the play in London last summer and immediately secured the American rights for Mr. Skinner. Major Mason came over to watch the rehearsals and on the same boat was Miriam Lewes, an English actress of distinction who created the part of Adele Tace in the London production. She will be seen in the same role in Mr. Skinner's support.

Much care has been taken by the Frohman office in securing a supporting company which would bring out all of the intense dramatic interest which the play affords. Talented and daintily charming Madeline Delmar is the leading woman, and Jeffery Lewis is cast as the former ballet dancer who is for a week beginning Nov. 22.

Burton Holmes' Travelogues open Sunday evening, Nov. 21, at the National.

Grace George, in "The Ruined Lady," will be the attraction at the Shubert-Belasco during Thanksgiving week.

The Ziegfeld Follies will open a week's engagement at the National Monday, Nov. 15.

Robert Warwick, in "The Dauntless Three," a mystery play, will be at Poli's for a week beginning Sunday, Nov. 14.

"Irene," a musical comedy, comes to the Shubert-Belasco Nov. 25.

Henry Miller and Blanche Bates will be at the National in "The Famous Mrs. Fair" for a week beginning Nov. 22.

"The Whirl of Mirth" will be the attraction at the Folly for a week, beginning with next Sunday's matinee.

Alexander Carr, in "The Dreamer," comes to the Shubert-Garrick on Nov. 15 from an extended stay in Chicago.

Eddie Leonard, known as "The Prince of Minstrels," heads next week's bill at B. F. Keith's.

"Step Lively Girls," with Don Barclay, is the Gaiety attraction, beginning next Sunday.

Armand Kalisz, with a company of fourteen, in "Temptation," is an early looking at B. F. Keith's.

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